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Introducing "Professor" Sussdorf:

The man who brought magic to the Moravians of North Carolina

By Jennifer Bean Bower

The name of Christian Frederick Sussdorf may not be well known; however, his name is recorded in the annals of Moravian history as being the person who brought the first magic lantern to the town of Salem, North Carolina.

Born in Germany in 1807, Sussdorf endured many hardships during his early childhood, including the absence of his father who was a soldier in the German army during the Napoleonic Wars. Despite these turbulent times, Sussdorf attended school, learned to read and write, studied Latin, and became fluent in the English language. He loved to sing and play music, he could play the guitar and piano, and he had a soft tenor voice, which, according to his autobiography, made him "acceptable to the ladies of refinement."

When he was fourteen years old, Sussdorf's father, who had returned from the war, decided that his son should be instructed in a profession. Unfortunately, circumstances within the family did not permit him to receive a higher education. This abrupt end to his studies was surely a disappointment and he soon begin working in a variety of different occupations to determine the profession in which he was best skilled. First he worked in accounting and then in the courts, but neither held his interest. Next, he became indentured to a florist and found the job to be quite appealing. After completing his indenture, Sussdorf began traveling the German countryside working as an itinerant gardener. Finally, after a great deal of travel and exploration, Sussdorf decided that he would seek his fortune in the United States.

Through correspondence, Sussdorf had acquired the position of gardener on the plantation of a man who lived in the Edgefield District of South Carolina. After a long and stormy voyage across the Atlantic Ocean, Sussdorf finally arrived in New York, From there, he worked his way down the East Coast and arrived at the plantation of Colonel Breithaupt, where he discovered that his wages would be eight dollars a month plus board. According to Sussdorf, "these wages were less [than] that of a Negro labourer," and he was very much "dissatisfied."

Not long thereafter, Sussdorf moved to Columbia, South Carolina, where he obtained a position tending the vineyard of a Dr. Wells. Sussdorf was happy with the position, and with his pay; however, several months later Sussdorf was stricken with fever and bad health. His employer, who according to Sussdorf feared that he would become troublesome, paid Sussdorf what he was owed and sent him on this way.

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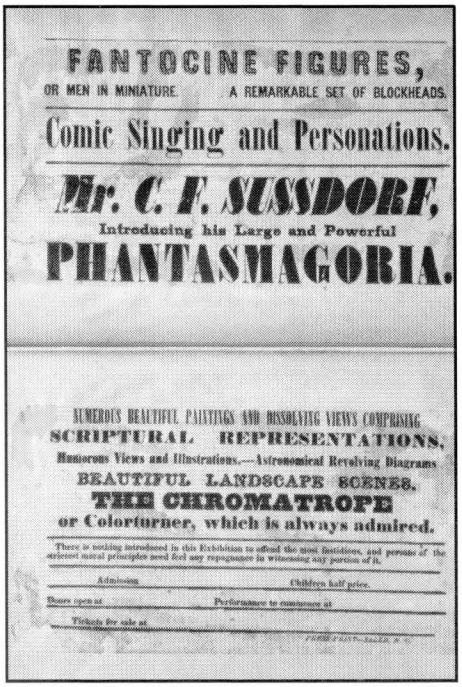
FANTOCINE FIGURES,
OR MEN IN MINIATURE. A REMARKABLE SET OF BLOCKHEADS.
Comic Singing and Personations.
Mr. C. F. SUSSDORF,
Introducing his Large and Powerful
PHANTASMAGORIA.
NUMEROUS BEAUTIFUL PAINTINGS AND DISSOLVING VIEWS COMPRISING
SCRIPTURAL REPRESENTATIONS,
Humorous Views and Illustrations.—Astronomical Revolving Diagrams
BEAUTIFUL LANDSCAPE SCENES.
THE CHROMATROPE
or Colorturner, which is always admired.
There is nothing introduced in this Exhibition to offend the most fastidious, and persons of the strictest moral principles need feel any repugnance in witnessing any portion of it.
Admission. Children half price.
Doors open at Performance to commence at
Tickets for sale at

Broadside printed in Salem, North Carolina for C. F. Sussdorf, c. 1860. Collection of the Wachovia Historical Society; Photograph Courtesy of Old Salem Inc.

That year, 1833, found Sussdorf working on and off again as a gardener and florist, all the while suffering from episodes of fever. Fortunately, he met a man named Hoff, originally from Hagerstown, Pennsylvania, who made a living tuning organs and pianos. Mr. Hoff trained Sussdorf well in the art of tuning and soon began letting him service instruments for customers in his shop. Sussdorf, with his keen ear for music, found himself quite suited to this profession. Mr. Hoff, who often traveled into the country to tune organs and pianos, hired Sussdorf to mange his shop. This arrangement went on for several months until one day Hoff left and sadly did not return. Sussdorf closed the shop, took care of all the business matters, bought himself a horse, and then set out on the road where he made a living tuning organs and pianos throughout 1834 and 1835.

It was during this time that Sussdorf heard about the town of Salem, North Carolina, which was founded by the Moravians in 1766. The Moravians were German-speaking pioneers who had brought themselves and their religion from Europe to Carolina. They were recognized as a "sober, quiet, and industrious People." Because the town and the Moravians were spoken of so favorably, Sussdorf decided he should visit and arrived on August 4, 1836. Upon his arrival, Sussdorf introduced himself to a Mr. Hagen, who was a teacher in the Salem Boys" School. He also introduced himself to Mr. Hagen's daughter, Louisa, who was a teacher of the Salem Female Academy. The Hagen family welcomed Sussdorf to Salem and he was soon hired to tune the organ at the Academy. Acquiring room and board, Sussdorf used Salem as his place of residence while seeking work throughout North and South Carolina.

In 1838, Sussdorf desired to make Salem his permanent home, so he asked permission to become a Salem citizen as well as a member of the Salem Moravian Congregation. The church council, which stated that Sussdorf's moral conduct had been without flaw, granted both of his requests. The next year, 1839, Sussdorf asked Louisa Hagen to be his wife, who granted his request a well.

Continuing his travels to tune organs and pianos, Sussdorf soon realized that he needed another profession to supplement his income. In 1844, he was presented with the opportunity to purchase a daguerreotype apparatus, so he undertook the photography business and by his own account "succeeded tolerably well."

Several years later, in 1849, he purchased his first dissolving views, which also allowed him to supplement his income. It is likely that he already owned a magic lantern, however, the date of that purchase is unknown. Fortunately, whenever Sussdorf could not find an instrument that needed tuning, he could always find an audience to view his pictures. One such audience came unexpectedly when Sussdorf found himself in Georgia, late in the day, without a proper place to stay. Luckily, he met a man watering his horse and inquired of him where to seek lodging. The man told him there was no place nearby and invited him to stay the night with his family. The family was quite hospitable and Sussdorf wanted to repay them for their kindness. An account of the event was recorded in his autobiography:

> I came to the conclusion of giving them an unexpected treat with my "Magic Lantern." The chance to put up my apparatus was a poor one, still I managed to hang up my curtain on one of the rafters and went to work. At first they were all "bone pleased" as they had never seen anything like it before, but when the funny pictures appeared they become perfectly beside themselves from joy, both old and young. I never had such a well pleased audience in all my travels. It was about midnight when we quit.

Returning home to Salem, Sussdorf was now ready to see if his magic lantern show would be well received there. It is known that in 1849 Sussdorf asked permission from the church council to present a magic lantern show in the Temperance Hall of Salem, but it is not known whether or not his request was approved. Records do show, however, that is 1851 Sussdorf asked permission again, but this time to present his magic lantern show in the Salem Concert Hall. The church council gave its approval to Sussdorf, provided that he did not sing any "unbecoming songs."

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In March of 1851, Sussdorf apparently gave his first performance, as the *People's Press* newspaper recorded the event:

MR. SUSSDORF'S EXHIBITION.

We could not avail ourselves of Mr. Sussdorf's kind invitation to attend his exhibition by the improved Magic Lantern, on Wednesday evening, but learn that he had a full house, and gave general satisfaction. Mr. S has recently procured some new and beautiful Slides, representing the Falls of Niagara, U. S. Capitol, and Washington's Tomb.

Not only was it Sussdorf's first performance in Salem, it was likely Salem's first ever viewing of a magic lantern show, as the *Records of the Moravians in NC Vol. 8*, a history of the Moravian Church in North Carolina, written in 1954, records: "Sussdorf is reported to have brought the first stereopticon lantern, or magic lantern, to Salem and given exhibitions in the Salem Tavern. To make ocean scenes realistic he would shake the screen to produce the appearance of waves."

The next month, in April 1851, Sussdorf's traveled to Raleigh, North Carolina, and was performing his show there. Interesting, in his Raleigh advertisement Sussdorf included letters of recommendation. The article from the *Raleigh Register* read:

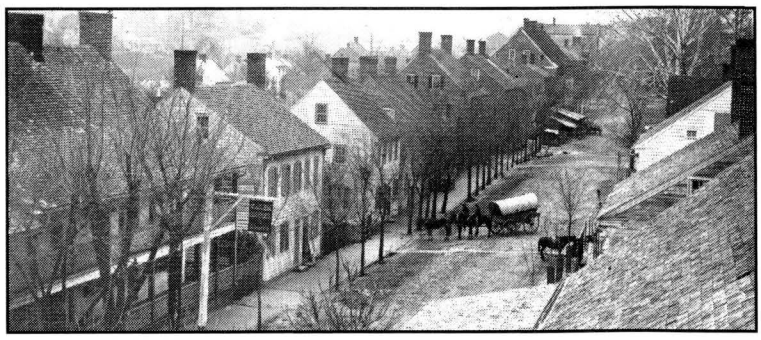
SCIENTIFIC EXHIBITION!
By the Improved
MAGIC LANTERN, AT THE CITY HALL,
On Saturday Evening, April 26th.
By Mr. C. F. Sussdorf, of Salem, North Carolina.
The performances will comprise Scenes in the Holy Land, Scriptural Representations, Natural Objects, &c., &c., also, a great variety of Humorous views and illustrations, dissolving scenes, Astronomical Revolving Diagrams &c., &c.,
Mr. Sussdorf begs leave to offer the following letters in relation to his Exhibition:

I was present during some part of Mr. Sussdorf's exhibition of the Magic Lantern, on the evening of September 23. His instrument appears to be a good one; he manages it with skill; and the objects presented are well selected; many of them scripture scenes and of course, moral and religious in their tendencies. Others are fitted to convey information on matters of science. With these there is a small mixture of innocent fun. Mr. Sussdorf is the more deserving of patronages, as he is respected by those who know him best, as a Worthy, intelligent and good man.

E. MITCHELL

Chapel Hill, September 25 1850.....

Doors open at 7 o'clock. Price of admittance 25 cents.
Children half price.



Main Street in Salem, North Carolina, 1866. Sussdorf likely gave several magic lantern performances in the Salem Hotel, the large building seen on the left. Collection of Old Salem Inc.

Louisa Cynthia Hagen Sussdorf, wife of C. F. Sussdorf, c. 1880. *Private Collection; Photograph Courtesy of Old Salem Inc.*

By the 1860's Sussdorf had joined company with a man named Gus Rich, a magician, who was known as the "Wizard of the Blue Ridge." At this time, Sussdorf became known a "Professor Sussdorf" and advertised presentations with his "large and powerful Phantasmagoria." The two men were obviously successful in their endeavor, as in October 1866 the *People's Press* newspaper reported that, "In the course of a few days, Monsieur Rich, in the company with Professor Sussdorf and his famous phantasmagoria, will start on an exhibitional tour through the Southern States."

Unfortunately it is not known exactly what Sussdorf's phantasmagoria performance consisted of, nor is it known how long the two men toured together. It can be determined, however, that by 1875 Sussdorf had retired and was living in Salem's neighboring

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Introducing "Professor" Sussdorf continued

town of Winston, North Carolina, where he remained until the end of his days. In July 1886 Sussdorf became ill and passed away at the age of seventy-eight. An incredible life story, "Professor Sussdorf,' clearly a man of many talents, was a respected citizen who gave much in the way of entertainment to the combined residents of Salem and Winston and will always be remembered as the man who brought the magic of the magic lantern to the Moravians of Salem, North Carolina.

Research on the life and performances of Christian Frederick Sussdorf is ongoing. The majority of information for this article was gleaned from his autobiography, which is currently held in private collection. Old Salem would welcome any additional information that may be available regarding this individual. Correspondence regarding C. F. Sussdorf should be sent to:

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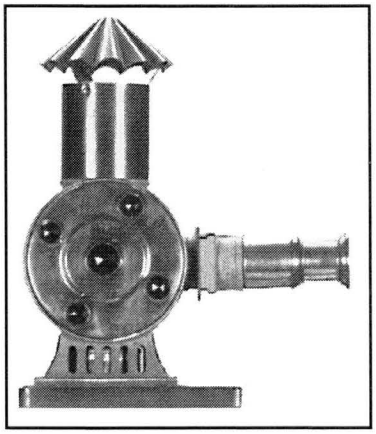


From the PRESIDENT

Greetings to all of you this late spring, early summer, depending on when this issue reaches all of you. Congratulations to Bob and Sue Hall for getting away for a well deserved trip to Germany. If you two had a good vacation, the *Gazette* can be a little late.

A few of our members attended the Magic Lantern Society Convention in Birmingham, England the end of April. I think you will enjoy reading their reports. I have corresponded with many of the members the last few years, so it was fun to meet and become more acquainted with them. The convention was very well organized, the programs were entertaining and/or instructive, and the market and auction were well attended. I encourage all of you to join the society if you haven't done so, and attend their next convention. I congratulate Charlman Tony Dugdale, The Honorable Secretary Mike Smith, the Convention Committee for an excellent job. Those who attended received a copy of the new publication, *"Realms of Light"*, which is a 'must read' and a 'must have' for your library. If you want to purchase a copy, please contact Mike Smith at lmh.smith@magiclanternsocy.demon.co.uk, or his mailing address: South Park, Galphay Road, Kirkby Maizeard, Ripon, North Yorkshire, HG4 3RX.

This seems to be the year of conventions for your president. I am attending two more during June, and even though our next convention is a year away, our northwest team is working diligently on our own Society's Seattle Convention, at the downtown Red Lion Hotel, July 7-9, 2006. Please plan to travel to our lovely city on Elliott Bay, attend our four workshops, watch Friday and Saturday's lantern shows, and prepare to be entertained by our preeminent showman, Terry Borton and his American Magic Lantern Theatre. Our auctioneer, Larry Rakow, will work his magic, so start planning now what to bring for the well organized Sunday auction. The ever popular market will be available during the weekend, so plan to bring your slides, lanterns, and related items for sale. If you can't attend, and still want to send items for sale, you can ship them to your president, who will see that they are safely transported to market or to the auction. We will be regaled with tales of early Seattle by our famous historian, Paul Dorpat, and there will be other fun activities, so please plan to join us for the 12th Convention. Come early, stay longer and visit Mt. St. Helens and/or Mt. Rainier, sail the Puget Sound, gaze at the Space Needle, and let our membership show you around greater Seattle.

Our Scholar/Research Committee is making progress on publicizing the historical significance of the magic lantern, and will have many ideas to share in the next few Gazettes. Thanks to Terry Borton, David Francis, Kent Wells, Cheryl Boots, and Jack Judson for your work.

We have also added pages and information on the society website, and continue to do so. Please take the time to check out the additions. We appreciate the efforts of Ron and Dorothy Easterday, and our webmaster Dick Hurley.

I hope you enjoy your summer and continue to share the magic of the lantern.

On Photographic Slides

By Tom Rall

Much as a poker player faces decisions to "hold 'em or fold 'em", a collector-dealer faces similar dilemmas. Keep them or sell them is the question.

Such quandaries are constant. Many questions are involved. How does the item fit into the collection? Is the quality sufficient? Is the condition adequate? Is there enough storage space?

Answers to such queries change over time. A collector, I think, begins as a generalist and becomes a specialist. The collection takes a focus. What looked good in the beginning may appear less so later on, and vice versa.

Hence, one is constantly reassessing. I was faced with such a conundrum while contemplating a set of lantern slides photographed during a "World Tour: by an unknown American family in 1923. I wrote about the slides and the places the family visited in the June 2004 *Gazette* in a vain hope that someone might, belatedly, identify the people.

I remember my excitement when I first realized the 200 or so slides, strewn throughout a much larger collection I had purchased, were "pearls from one family's photographic past." I felt certain they would be a part of my collection as long as I kept one and put them aside in a large box on the floor of the laundry room, where I stubbed my toes on the box for the next five years or so.

Finally, I realized that my interests had changed. Though I'd still like to have a fine example of a family's World Tour, a second assessment concluded that this was not it. Several factors influenced my ultimate decision to sell.

Among these was the fact that I knew nothing about the family itself, I couldn't associate prominence, though certainly this was a wealthy

family of the "Roaring '20s" ilk. The photography wasn't particularly good, rather amateurish, and the hand tinting was abysmal on the colored slides. Plus there was the problem of the stubbed toes.

The primary virtue was that most were labeled with the locations in which they were taken. Labeling by itself is a valuable asset in vintage material. Often the presence of a label containing useful information will weigh heavily for retention rather than rejection.

The labeling, it turned out, would be of paramount importance in the sales process.

Enter Tom Wallick, seller ***mrbidman*** on ebay. Tom, at the time a semi-retired restaurant owner, had agreed to try to sell slides for me on consignment. So, I gave him the box with the expectation that he would break the batch into a half dozen geographically related lots.

A few weeks later, much to my surprise, I noticed that he had started listing them individually. With each slide description he wrote: "In 1923, a family (probably from Chicago) embarked on a trip around the world and recorded the journey on glass slides. For the next two weeks I will be auctioning the complete set of glass slides chronicling that entire journey."

And then, aided by the label on each slide, he cut and pasted interesting snippets of Internet research about the places visited and the sights depicted. And the slides started to sell-often at astonishing prices.

One labeled "Russian Jewish Workers in Galilee" brought $355; "Joppa Modern Apartments," $259; "Great Wall of China, Family on Donkey," $102, "Jamaican Policeman," $21; and many more sold between $10 and $100 each. The sales report for March, the estimated listing period eventually stretching to three months, showed a gross of $2054, more than I had originally paid for the entire collection, of which the tour was only about five percent of the total.

"I definitely think that the prices realized were so good." Wallick wrote in an email, "because of the uniqueness of the slides and also because they had that great 'trip around the world' story attached to them.

"Quite a few of them were bought in groups by one person interested in, or actually from, a specific leg of the trip," he continued. "For instance, the National Gallery of Jamaica bought the Jamaican slides, an historical society in China bought the Great Wall slides, a gallery in Joffa bought most of the Old Joppa Israel slides and one man in Israel bought almost all the rest of the Palestine/Israel slides.

So, the lantern slides that had originated with a world tour in 1923 continued to circle the globe more than 80 years later. And one collector-dealer had converted them into cash for more boxes filled with stories.

The British Magic Lantern Society 7th International Convention

As seen by Lesley Evans

Although we had only recently arrived as immigrants in our Canadian home there was no way we would miss out on a British Convention. We were already upset at having to miss the American SanAntonio Convention,as that was the actual moving weekend and could not be re-negotiated,alas.So, we managed a meeting of the North West Corner group at the hospitable Shape residence before flying off from Seattle the following day.

We were a week early for the Convention and so had recovered from any jet lag before the start of the Birmingham meeting - which was just as well as it was an Action-packed weekend. It was curious to us to be part of the American group - but we are proud to join the ranks of our friends over here.Sharon Koch was almost the first person we met outside the hotel and it was great to be able to shout'GOOD!' in response to her traditional North American greeting of"How are you?" We are catching on to the languages fast.There was a goodly crowd from this side of the Atlantic and our President represented us well,reporting on the activities of the Magic Lantern Society ofAmerica (& Canada) at the start of the Convention immediately after the Chairman of the (British) Society welcomed the delegates. (Well-done Sharon - proud of you!)

The Convention continued with an introduction to the Convention Exhibition by Lester Smith and Richard Crangle's introduction to the splendid new publication 'Realms of Light', concentrating on uses of the lantern, both old and new - another great addition to the library of any magic lantern enthusiast. The authors and editors - Richard, Ine, and Mervyn - have done a fantastic job and everybody is delighted with the resulting reference work.

The organizing of an exhibition is a huge task and all the more so in this case because of its transitory nature - one weekend only. It was the most fabulous collection of peep show figurines and peep show representations on slides, ephemera, and in rare and beautiful books. Enough there to provide stimulus for a whole winter of thought next year! We would like to record a huge vote of thanks to the organizers and contributors to this splendid part of the Convention.

The show began on Friday with Mark Butterworth inviting us to shore 'A Evening with theTelescope' - a really interesting talk (using astronomical slides, as I expect you guessed!), which was followed by our own Lindsey Lambert's Canadian Capers. He keeps the Maple Leaf flying and gave his usual energetic performance, which was well received. Philip Banham (assisted by wife Rosemary) took us in 'The Search for Sir John Franklin, Polar Explorer'. We have a soft spot for slides of the frozen north and enjoyed the presentation. The evening finished with the Last Great Magic Lantern Show by Ian and Margery Edwards from Australia. Ian presented the show in the style of his ancestors, who had been lanternists in Australia for three generations, and it reminded us of the history of the British Empire, long gone now I fear. Possibly the highlight of the show for me personally was Margery playing the harmonica (mouth organ), which she did very tunefully.Then followed one of the great parts of all conventions - the get together with friends over a meal and a few drinks.This is the part that we perhaps undervalue. We stop being these odd people who collect bits of glass, wood, and iron and become a group with a collective (and how!) interest.There is so much to discuss, catch up on, and review that the night seems all too short. Fortunately the Saturday began in a leisurely manner with the market and exhibition open before the first talk of the day at ten thirty.

Martin Gilbert, aided and abetted by Ray, gave a most interesting and well researched demonstration of the Ives' Patent Projecting Photochromoscope. Martin had planned the talk years before but had waited until he had the correct Newton lantern to go with the Ives' projector before 'going public'. He also displayed the matching stereo viewer.Elizabeth Hartrick fromAustralia discussed Consuming Illusions in the Antipodes, which neatly took us on to lunch and the auction viewing. I had hoped that auction lot numbers would be put on the Exhibition items, but this was not to be! We spent a while deciding which of the lots we would like to own before settling back down for Peter Gillies' show, which was super and I believe is reviewed elsewhere in this magazine.

Following Peter wasWillemWaagenar and Company from the Netherlands. Willem has been delighting conventions since the very first British convention,when he brought along a box of panoramic slides like the Galantee men of old and insisted that he be found a place on the already over-full programme,as he was a lanternist and this was a Magic Lantern Convention. His subject then was the Siege of Vienna. It was given during a tea break, I remember.I also remember laughing until I ached! Willem and his family - particularly daughter Elizabeth, the projectionist - are amazingly inventive and talented lanternists and musicians. This Convention's show was in two parts.The first was the story of Aladdin (sic) in theTheatre des Mathurins, February 1904.The family recreated the shadow play from a 1904 book which presented every back drop and every single figure needed to tell the story.These were turned into slides by theWaagenars,and very beautiful they were.Pure magic.The name Desch did not go unappreciated-the procession slides were truly remarkable.

For the second part of the programme Willem ignored the old advice of 'never appearing with animals' and presented Princess Yueliang - a Chinese Opera. A delightful Jack Russell terrier played the title role - a brave young princess who had to go on an epic journey to liberate her lover, Prince Tayang - in this instance, a Fox terrier. The libretto of the opera was based on an ancient Chinese legend. The performance was a great credit to all - and great fun for all the rest of us, kept on the edge of our seats wondering what the dogs would do next! Now I am wondering what Willem and family will do next!

We were treated to some very fine slides by E. H. Wilkie, perhaps the finest of all slide painters in England, who worked at the Royal Polytechnic Institute. His work is fairly easily recognized by its quality and fine perspective. Robert Palmer and Lester Smith were able to whet our appetites with samples of slides from Robert's collection. We would all like to see more of them.

Then it was rush back to the hotel and prepare for the Convention Dinner at the magnificent Birmingham Council House. The Lord Mayor and Lady Mayoress were there and it is always a pleasure to be entertained in such grand and ancient surroundings. And entertained we were after dinner by a Muckle Flugga Show. There three glamorous young ladies from the Netherlands take lantern shows into the 21st Century. We had seen nothing like this since Amelie Collins of Panelectric Living Cinema from Minneapolis showed her films at the Cleveland Convention. These young people are like a breath of fresh air! We were shown ancient tales illustrated by themselves, we were taught a Dutch song ('In Amsterdam there stands a house...'), sang other, learned exactly how to pronounce the name of the Dutch inventor of the Magic Lantern (Christiaan Hughens) and finished with Ta-Ra-Ra-Boom-De-Aye illustrated with some risqué slides, some of which are illustrated in 'Realms of Light'.

The Lord Mayor was delighted - he said he had had a truly memorable evening - and we believed him, as we had too.

Sunday was another leisurely start and then the auction - and a final drool over the exhibition. Suddenly it was time for the Chairman's Acknowledgements - the well deserved words of thanks to all who had prepared so conscientiously in advance and worked so hard during the weekend- and then on to the very last show of all, the Spring Magic Lantern Show by our own American Magic Lantern Theater. This is an unenviable spot, the last one when people are turning to thoughts of home and sleep, but the AMLT triumphed again. Nancy's beautiful voice and Terry's and Debbie's dramatic stories and poems won the day.

It was a delightful convention, with lots to talk and think about. However, the final word has to go to the part that is not detailed in the programme - the meeting of minds and friends. It is good to be part of a group who share one's interests, hopes, and fears. It is good to be able to shop in the market, look at other people's goodies, talk endlessly, and look forward to the next time.

MLS Convention Program – THE SEARCH FOR SIR JOHN FRANKLIN, POLAR EXPLORER

Presentors: Philip & Rosemary Banham (UK)

Reviewed by Sharon Koch

The mysterious disappearance and subsequent search for Arctic explorer, John Franklin, was a fascinating story, as told by Philip and Rosemary, with the use of slide maps and artists slides, accompanied by the writings of Captain Francis Leopold McClintock. McClintock was one of many who set out to solve the puzzle of the disappearance of Franklin's two ships, the *Erebus* and *Terror*, along with the entire crew of 129 officers and men from the Royal Navy.

With enough food to last three years, the expedition had set off in May, 1845 to find the Northwest Passage. The last time they were seen alive was the end of July, when they were spotted off the coast of Baffin Island.

Franklin's wife, Lady Jane, spent all of her own fortune financing search parties for 13 years. She bought and outfitted a ship for Captain McClintock, who began his search in 1856. McClintock found a boat weighting about 1400 pounds, believed to belong to the Franklin crew. It was much too heavy to be hauled overland, which is what the crew had attempted. Inside the boat were two human skeletons. Later, a message was found on King William Island, in which the crew reported that the ships had become trapped in ice. The crew had stayed with the ship for two years, although Franklin and part of the crew had died in 1847. They reported that the survivors were leaving the ship in April, 1848, to find Hudson Bay. They all perished.

Philip's tale took this writer back to the days when the lantern was an important source of news and education. Although the story was tragic, it was an important slice of history.

Great Magic Lantern Website

By Sue Hall

In April we received an email with information about a new web site having to do with the Magic Lantern. We forwarded the information to our web master so that this link could be added to the MLS of US and C web site. It is the last link listed and the address is www.tooverlantaarnmuseum.nl/ This web site belongs to Heuk Boelman Kranenburg of the Netherlands. Here is some additional information he sent.

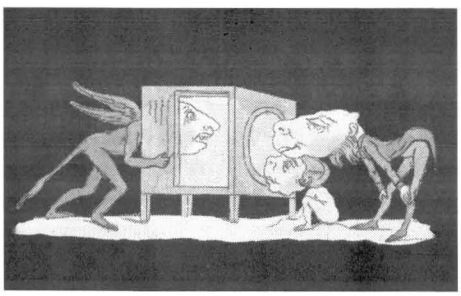
It is my pleasure to give you some more information about me, and of course my web site. The first intention to create a web site was too ambitious. I wanted a site in both Dutch and English language that included the history of the magic lantern and related material. Nice idea, but not enough time to gather everything I needed for creating the site and obtaining all the content. So I decided to use the Microsoft Front Page software program. There is no standard use of two languages in this program but there is a Dutch version. Since my home "market" is Holland (The Netherlands), the Dutch language was my priority.

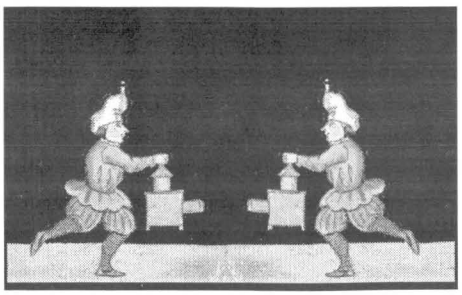
About the contents: Only things about my collection, shows, and the people working in my museum are included. There is a marvelous Dutch site called "de Luikerwaal" (another name for Savoyard) with enormous information in Dutch and English about lanterns and slides.

On my site at the moment: The history of the start of my collection (with my former partner, who was a film/art historian), a look inside the museum and lantern theater, a list of the shows that can be performed, and some activities outside the museum. Examples are a show in Poughkeepsie, USA, a show in France, and some expositions. I also offer a course for students in audiovisual media in high schools, and I explain that lanterns and slides can be useful in team building sessions. Last but not least is the way to contact me for information about scheduling a show or to swap interesting items.

All the pictures are scans of slides in my collection. The buttons on the top of the pages are very old Dutch slides from the eighteenth century. Most of the others are nineteenth century. Some may be familiar to users of ebay. The site has been operating since March and I am still making adjustments, corrections, and additions. I plan on doing this regularly so return visitors have new subjects to view.

ed note: Even though the editors cannot read Dutch, we very much enjoyed visiting this site and know you will also. Since Heuk is quite proficient in English, I'm sure he will be happy to reply to any questions you may have about content.





The Magic Lantern Society Convention Report

Birmingham Convention April, 2005
Peter and Delia Gillies' Program, SIEGE of PARIS

Reviewed by Harry and Joanne Esesser

Peter and Delia Gillies of the United Kingdom gave a program on the "Siege of Paris: It's Photography and Its Teachings." Peter began with a chronology of events starting in 1753 with the invention of the microscope lens and continuing to 1870 when the Siege of Paris began.

During the Franco-Prussian War of 1870-71, Prussian troops surrounded the French capital of Paris, and all communication with the outside world was cut off.
For a time communication continued via a telegraph cable the French had secretly placed under the Seine River, but this was soon discovered and the cable was cut.

The French had to devise other means of communication and Parisians came up with some novel, although impracticable, ideas including suspending telegraph lines between balloons, flying cows in from the countryside, filling zinc balls with letters and floating them down the Seine (not one was recovered during the Siege), and hiring Amazonian women for transporting goods.

Balloons became the only link between Paris and the outside world. Two to three balloons a week were launched and were used to carry passengers and mail out of Paris, beyond the Prussian lines. A total of sixty-six balloons left Paris; all but eight landed safely. Now messages were getting in.

It was decided that every balloon leaving Paris would carry crated homing pigeons that had been reared in the French capital. After a balloon landed safely, the pigeons would be fed and rested. Messages would then be attached to a pigeon's leg or tail feather, and the pigeon would be released. Early photography had enabled the French to reduce many pages of written material to a small piece of film, so one pigeon could carry a lot of information. Once the pigeon arrived in Paris, the film was magnified so that it could be read. This became known as pigeon-grams or "The Pigeon Post."

In true showmanship fashion, Peter intertwined facts and humor with lantern slides to give us a great deal of insight into this very interesting and challenging time in French history.

The American Magic Lantern Theater

By Bob Hall

Long time Society member, Terry Borton, is the only full-time professional lanternist in the United States. However, he and his troop travel far and wide. Here is an excerpt taken from their web site in October of 2004, shortly before the MLS of the United States and Canada convention held in San Antonio last year.

Taiwan Starts 13th Year's Schedule -New "Translated Format" Available
The first stop on our 13th season was the International Arts Festival in Taiwan. We brought our very American Halloween Show to this remarkable island with an ancient and turbulent history. We had expected the show to be for an English-speaking audience, but discovered that the English was pretty rudimentary. On the fly we developed a new, Translated Format that really works! Now we can delight audiences all over the world.

Highlights of the Halloween Show season back here at home included Hood College in MD; our old haunt, Genesee Village in NY; the Jacob Burns Film Center in Pleasantville, NY; and -upcoming-the Magic Lantern Convention in TX.

The Christmas Show takes us to Arkansas, then to New Jersey, then New York and Philadelphia, followed by Williamsburg, VA; Winston Salem, NC and Norfolk, VA.

We'll end the year with a BANG! With the New Year's Show in Oneonta, NY for First Night.

The Halloween Show mentioned here was also performed as the highlight of the San Antonio convention. A short review of this show was included in the "Convention Highlights" Gazette which came out in December.

However, a longer review was also done by Randy Habercamp and it follows here, illustrated with some of the views used in the show. We urge you to periodically visit the Borton's web site;
magiclanternshows@magiclanternshows.pmail.biz
to check their schedule to see if they will be performing near where you live or near where you may be traveling in order to attend a performance.

Photo-Chromoscope

(See Kromoskop, page 155 of Encyclopedia of the Magic Lantern)
Presenter: Martin Gilbert
Reviewed by Dick Moore

Utilizing his rare and fully working Newtonian Universal Science Lantern, Martin gave an excellent presentation and exciting demonstration on the theory and working of visual color mixing and projection.

He pointed out that original projection involved three black and white slides that were projected at the same time using three color filters. This was in relation to Thomas Young's 1902 work that demonstrated the three-color eye sensitivity for tri-color mixing (red, yellow, and blue/violet for reflective combination) resulting in full color perception.

James Clark Maxwell, 1831-1879, from Scotland demonstrated the application to the lantern, and in 1861 the theory of three primary colors took its place in the scientific community.

Frederick Eugene Ives, Litchfield, CT / Philadelphia PA made the concept work, which eventually led to the development of three-color photography in 1881.

A major demonstration utilizing the Photo-Chromoscope was made in London in 1892. The views included Bouquets of Flowers, Baskets of Fruit, Cigar Box and Vase, Hampton Court Garden, and many more.

The Photo-Chromoscope utilizes a combination of filters and reflectors to superimpose the images on top of each other to form a full-colored image. The Martins Photo-Chromoscope allows the use of levers to move the images in and out of alignment with each other to demonstrate the three-color mixing effect. Overall, the effect is very dramatic and beautiful.

"The Victorian Halloween Show" – Terry Borton, Debbie Borton, Nancy Stewart

Reviewed by Randy Haberkamp

....But not least.
The last of the Magic Lantern 2004 convention presentations, by Borton, Borton, and Stewart was certainly a fitting one as "The Victorian Halloween Show" celebrated the season in the best possible way for a lantern enthusiast.

The performance began with a brief introduction by Terry, offering the audience suggestions for a continued appreciation of his earlier presentation on Joseph Boggs Beales' work as an artist specifically designing for magic lanterns, as well as a master of what we now think of as 'cinematic' visual storytelling devices.

The darkened theatre was thereafter transformed by sounds of a mysterious gong and chromotrope spirals on screen. A brief history of the origin of Halloween traditions was illustrated with Victorian images of devils and ghosts. Several slip slides humorously depicted their mischievous nature, as well as more serious images of Irish and Welsh folklore and the Salem witch trials.

A particularly effective merging of a live performance, slide manipulation, and musical accompaniment was achieved with the sopranic wailing of Nancy Stewart during the slide of "Richard, Peggy's Dead", as a mournful widower is haunted by the dead wife.

A character referred to as "Little Orphan Annie" was interwoven with repeated admonitions of "The goblins will get you if you don't watch out" with the audience prompted to join in. This was followed by an unusual Victorian ditty sung with the repeated refrain of "Don't sway your monster. It's mean".

Poor Richard, an illustrated dance between Mr. Shirt and Miss Robe, the animated laundry was an elaborately woven pun of "a shirt's tale".

The first story set of slides designed by Joseph Boggs Beale, illustrated the German folktale of "The Pied Piper". The images were brought to life by Terry setting up phrases of the story with the audience left to finish the obvious jokes in rhyme. His masterful hand, timing the most dramatic moments to dissolve or fade the images, his acting out the dialogue of characters in conversation, and audience participation involving clapping for the pattering of rats and horns as the piper's processions are led.

Slip slides depicted the humorous visuals while a rowing version of "Three Blind Mice," led to the audience singing in parts, followed by insights into the royal origins of the nursery rhyme. Giant bugs were depicted attacking a variety of unsuspecting humans in another series of slip slides.

"Give Jones his Bones" was the chant accompanying a series of slides entitled "The Secret Society", which offered views of an initiation rite of a Victorian men's club involving forced climbing, water immersion, and goat riding to avoid the prods and threatened decapitation simulated as a scare tactic by the white-robed men. (Even in Victorian times the media 'reflected' society's behavior rather than caused it.)

The annual favorite "The worms crawl in, the worms crawl out" underscored the dissolving scenes of a beautiful woman deteriorating to her skeletal remain, followed by a squirmy and talented worm, who could be animated into a timely and disturbing laughing effect.

A ghost story, written by a 16 year old Oliver Wendell Holmes who would father the Supreme Court Justice of the same name, was also illustrated by a slide set created by Beale. It graphically depicts the haunting of a butcher by the ghost of a pig which he butchered in front of his children.

The audience was permitted to catch it's breath, however, during a brief intermission featuring an announcement slide picturing frogs with three audience members providing a chorus of croaking via specially designed wooden apparatus.

A fortuneteller sequence was highlighted by a screen of colorful smoke swirling within a globe of light, as manufactured via a special water and dye apparatus, and an unusual collection of spiritual photographer results of dismembered transparent heads.

The third Beale story slide set saved the best for last as Edgar Allan Poe's "The Raven" was chillingly recited over the strains of Beethoven's 10th, Opus three. Beale's slides, mimicking modern story board techniques, captured frozen movements that were sequentially animated through dissolves, as the raven flew and as the story's victim "flashed back" in a thought bubble of his happier past, the later of which was further animated by Borton's dissolve-in star effect. Dissolving angels flew at our hero and the grim reaper swooped in at his most vulnerable moment. A screen-filling skull was dissolved in at the end of this fatalistic poem for a chilling fade out.

A sharp whistle pierced the audience's hushed response to announce a parade of Puck's demons, with monsters bewitching in slip-slides and curses resulting in elongated noses.

An animated silhouette slide of a twirling monkey offered for more audience participation, and the deft manipulation of that perennial favorite of "The Man Snoring in Bed Who Swallowed the Rat" was an appropriate encore.

Ending, as it begun, with a haunting chromotrope, a wooden ratchet offered the appropriated musical chill.

Borton, Borton, and Stewart provided another unique production utilizing all the skills of lanternists at the top of their form with a blend of acting, music, voice, props, costumes, song, rhyme, and of course, the magic of animated images only a lantern can provide.

Forget the raven. EVERMORE!

JOE KLOSS PASSES

By Bob Bishop – "The Old Projectionist"

The list of passed members just got a little longer. For many years Joseph Kloss, an early member of the Society, and this Old Projectionist corresponded. I, of course, envied his ability to restore derelict lanterns.

In 1979 I sent along a card which originally Master Carver Beauliew and his wife, Olive, had sent to me. It was black and white. In a few days a card came from Kloss, the same card, only in color. He wrote, "Hi Bob. I found a card just like yours. Add it to your collection. Best wishes, Joe." There was a PS, "The arm is still not too good. I had to do this card with my left hand."

But he did not spend much time improving postcards. He was also a master painter and copied the Old Masters. Occasionally he would send me copies of his oil paintings. I can only wonder at such talent. In another time he would perhaps have been an Old Master in his own right. But then, on the other hand he was capable of being a huckster. Some of you may have a little pot metal lantern which Joe sent to a favored few in 1986. Mine was inscribed on the little door, "The Last Magic Lantern Show."

Joe was on the road a great deal. He followed the bowling tournaments, selling whatever bowlers required. In 1986 one tournament in Las Vegas lasted for 120 days.

Joe was an avid collector of childrens lanterns. For whatever reason he bought a little replica of a mock antique hand lantern. He replaced the glass of three sides with little metal inserts, added a slide register, and lenses. It was so realistic that when he lit a match near it the Djinn of the lantern came rushing in.

I cannot verify just when he died but he wrote me from Tucson, Arizona, on 9/23/02 stating he was 96 years of age and wondering if his drivers license would be renewed in 2006. He was still driving.

My last correspondence was returned marked "Joe Kloss, Deceased." I do not know who told the postman of his passing. I must presume it was Lorraine, Joseph's wife. I hope time will be kind to her.

Indeed, the list of passing lanternists grows each year. Joseph Kloss passed. We are all a little less.

Members in the SPOTLIGHT

Reprinted from the January, 2005, Upper Canadian

Collector Illuminates the Story of the Past

by Larry Thompson

Many collectors and dealers already know about Lindsay Lambert, or rather his performing alter ego, "Professor M. Lindsay Lambert", purveyor of enlightened and entertaining projections courtesy of his traveling Magic Lantern show. The gregarious and eloquent "professor' has performed his show in front of delighted audiences as far away as Seattle and Great Britain, and repeatedly right here in Canada.

The Lindsay Lambert who greets me in his Ottawa home is not the exuberant showman I expect. Rather, he is a soft spoken man, not so much shy as intelligently intense. After a few minutes of conversation, I learn that Lambert's background is in theatre, and it is often the case that the stage persona differs substantially from reality. It's called acting.

He ushers me into his living room, decorated with cabinets displaying small and precious things collected by himself and his wife over the years. Opening my notebook, about to ask the usual opening question-"So, how did you come to collecting?", I am interrupted by a violent flurry of brilliant green feathers and loud squawking. In this fashion, Perry the Parrot makes his dramatic entrance. Nothing short of a pan of exploding flash powder could have gotten my attention any better. Lambert smiles proudly as Perry settles imperiously on his knee. It dawns on me that I may yet be in the midst of a performance, albeit unrehearsed.

Naturally we talked about Perry, who is far more than a mere prized possession in the Lambert household. The parrot belonged to a local auctioneer, and one day, after an unfortunate and destructive encounter with a valuable print, Perry found himself suddenly on the auction block. Lambert failed to win the bidding for the hapless parrot, but told the winning bidder that should she wish to part with him, to let him know and, ultimately, she did both.

Lindsay Lambert poses with his fine feathered co-star, Perry.

Perry's adventures make a good story, and it turns out that stories are the pivot on which Lambert's collecting instincts turn.

When he says, "I collect stories," he means that all things touched or made by the hand of Man have a tale to tell, and some pieces do it better than others. He is inclined to collect antiques that both have an illuminated past, and are luminous unto themselves. Lambert's life-long fascination is with artificial light, and the instruments and technologies that produce it. His collections include lamps from the ancient world dating from 1,000 BC right up to a post-war neon light bulb, and his interest is in the technology and how it developed from ancient times through to the present day, and how it impacted social life.

"People take lighting completely for granted now," says Lambert. You walk in a room and flip a switch, and that's it. He makes a point that "in ancient times, fuel for lighting was a foodstuff." In ancient India, they used ghee, a clarified butter. In the Mediterranean lands, olive oil fills the lamps. Lambert points out that in a time of famine, light would be a luxury sacrificed to fill the stomach, in turn reducing the working day.

He first began collecting old carbon filament light bulbs as a boy in 1966, and continues to collect them to this day. In 1972, he found an 1890s mahogany and brass camera for 4X5 glass plates. It led to experiments with old printing processes, including flash powder for indoor exposures. The rising price of vintage cameras channeled him to collecting camera and photography related paper ephemera-business cards, bookmarks, and promotional material.

When he took a degree in theatre at the University of Victoria, he researched early stage lighting, or limelight. He built a working model as a school project to demonstrate how it worked, and the quality of light it delivered. This research led him to magic lanterns.

Magic lanterns were first invented around the mid-17th century, and continued in use well into the 20th century. With these precursors to the modern slide projectors, hand-painted images on glass plates could be magnified through lenses and projected using a suitably bright light source.

While intrigued by the technology, it was the glass slides that captured

An illustrated slide depicting firemen battling a blaze.

Lambert's imagination. He began to see the stories that these remnants of another age embodied. He learned that, in its heyday, the magic lantern was an important story-telling tool, much in the same way cinema and television is for people today. After the popularity of cinema became entrenched early in the 20th century, the role of the magic lantern as entertainment diminished, although the technology held on for years as an educational tool, in distant missions and Sunday schools.

The tradition of the magic lantern show dovetailed with Lambert's background in theatre, so he created his own traveling magic lantern show, taking on the persona of a 19th century traveling showman, "Professor" M. Lindsay Lambert. Professor Lambert serves up an entertaining and sometimes thought-provoking look at who we were and how we lived a century ago.

"I collect stories," he says, "and the magic lantern is an ideal story telling medium".

Professor Lambert's show consists of over 80 vintage slides, starting with the first "Welcome" slide, a pleasant scene with an advertising for Cadbury's Cocoa. Lambert sent a note off to Cadbury telling them that their ad is still working for them after a hundred years, but he never heard back. His "goodnight" slide shows a pretty lady sitting on a crescent moon.

"Most things just sit on shelves looking pretty," Lambert says. "But it's fun to use them for their original purpose. The show combines education and entertainment and it's something you can share. It's a way of keeping history alive."

Earlier magic lantern slides were framed with wood, later ones with metal. Normally they came in sets, complete with a script, such as one set titled, Our Colonies: Canada.

Some slides are amusing, such as the double slide that animates a character jumping rope between two girls. Slides of the Victorian or Edwardian middle classes at home serve to show their contemporary counterparts what life might have been like for them a hundred years ago, complete with servants.

Slides are difficult to collect, awkward to store and, of course, fragile. "If I wasn't using them," admits Lambert, "I wouldn't collect them."

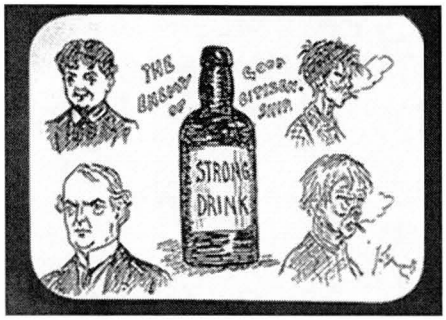
Lambert is always on the look-out for slides, but he's selective. "Scripture slides don't make good entertainment." he says. However, there are exceptions. After September 11, a slide quoting Matthew, "Blessed are the peacemakers, for they shall be the children of God" proved to be apropos.

"The magic lantern can be relevant," he says.

His current magic lantern, the British made Iron Duke, dates from circa 1900. It stands in a corner of his basement workshop, fully restored, its wood gleaming and brass shining, with luxurious red felt covering the access to the lamp housing.

Lambert found his Iron Duke in a Kanata Antiques shop in 1982 in poor condition. The lamp was gone, replaced with an inappropriate modern 500 watt bulb, and new lenses. Lambert suspects the old lenses were destroyed by the heat of the new bulb. He salvaged old lenses and replaced them, and restored the lamp, giving him a fully functioning magic lantern.

Showmanship aside, Lambert is a serious scholar in his own right. He's published research that compared burning times between tallows and paraffin candles, both with twisted and braided wicks. It was generally thought that the snuffing of candles



The temperance movement made good use of the magic lanterns, as demonstrated by this slide.

was rendered obsolete due to the introduction of the braided wick, but Lambert's research suggested otherwise. Experiments proved that the braided wicks only improve burning in paraffin candles, and produced poor results in tallow candles. He points out that candle snuffing is not extinguishing the flame, as is often assumed, but rather trimming off the burnt end of the wick to make the candle burn more efficiently.

He also contributed a scholarly article on the origins and early history of limelight for Servants of Light-The Book of the Lantern (editors: Dennis Crompton, Richard Franklin, Stephen Herbert, Ripon, North Yorkshire: The Magic Lantern Society, 1997).

Lambert's collection is by no means restricted to lighting, with Perry the Parrot offered as living proof. He's fascinated by "what'sit", the de facto name for an antique whose purpose has been obscured by the passage of time. They represent to him a mystery, awaiting only the light of knowledge.

Perry retires to his cage, and while he sees me out Lambert talks about the current state of collecting. He's a collector of the old school, enjoying the interpersonal dimension of collecting. On-line collecting and mail-order seems to him to remove a human dimension from collecting; it removes part of the story.

"And that's what I collect," he reiterates. "I collect stories."

MLS Program – CANADIAN CAPERS

Presenter, Professor M Lindsay Lambert (Canada)

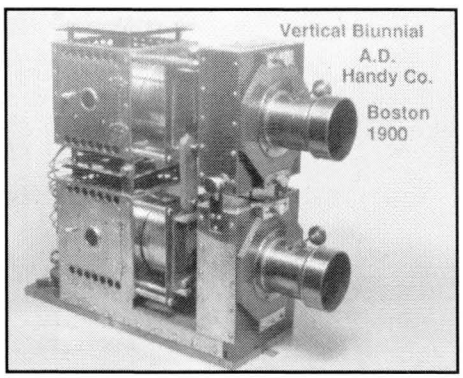
Reviewed by Sharon Koch

Lindsay began by giving his audience a wonderful slice of Canada, including slides of Victoria, Queen of the British Empire, the royal family, and her funeral procession. He used slides to depict the multiple uses of the lantern: that of ideal story telling, propaganda, newsreel, temperance and church education, and pictures of people of the world. He showed family photos of the middle class and poor from a century ago, and some of Canada's indigenous people. He also explained what people did for fun, with slides of dancing, snowshoeing, bicycling, and swimming at the seaside, complete with song.

Lindsay introduced the circus with an elephant ride, and proceeded to show the acts of a knife juggler and talking lion. We learned new jargon. Did you know that an alley sloper was a person who sloped down the alley to avoid paying rent?

Lindsay entertained us all with his rat catcher sound effects and the trick image of Mona Lisa.

Lindsay offered much more during his show, but this writer could only take these limited notes in order to enjoy the presentation!



NW Magic Lantern Society

Minutes of January 16, 2005 meeting

Held at the home of Bob & Sue Hall – Gig Harbor, WA

By Ron Easterday

Sharon Koch opened the meeting with the ceremonial passing of the toy gavel —Minutes of previous meeting read

- Upcoming meetings swapped (to save Tim's marriage)
  - April 10th at Shapes
  - August 7th at Shinners
- Treasurer's Report
  - $5,543.59 in account
  - Convention expenditure list was passed around
  - Total convention expenses were $8,519.86
- Ralph Shape reported on recent e-mail correspondence he received:
  - Wash. State Historical Museum in Tacoma RE: Large collection of Slides/repair inquiry
  - For sale items - passed on to appropriate parties
  - TV station asked about reproducing a magic lantern
- Any inquires regarding "How to make slide into photograph" - Send to Sue Hall & she can forward information she obtained from David Evans and Larry Cederblom
- Sharon saved e-mail from Bruce Weinstein offering "inspirational" guest speakers (for running a small business) to the ML Society
- Spare copies of the Gazette should be sent to Dick Moore to send to new members
- Sharon passed the Secretary/Treasurer duties and info to Dick who is in the process of setting up a bank account in Connecticut (proving to be a bit of a challenge!)
- It was announced that the British Magic Lantern Society Convention will be held April 22-24 in Birmingham, England. In the past, these events have included Great sales and very good programs (more formal)
- Larry reported on the ML pamphlet that he is creating. Showed a very nice mock up. Discussion followed:
  - The Halls will review.
  - This will be used in attracting new members.
  - Will feature/include FAQ's.
  - May also create an electronic version that we can send via e-mail to any interested contacts.

  Estimated availability of brochure is February.
  Society will pay for publication costs.
  Suggestion was made that we allocate a few (3?) copies per member and then they can request more copies.
  Motion was made to print 5,000 copies. Motion was seconded and Recommendation passed. Will be forwarded to the Board for final decision.
- Discussion of Magic Lantern Society web site-

  Sharon said that she tried in vain to contact the person who expressed an interest in doing our web site but was unable to get any reply.
  So, Dorothy will coordinate with a person in Bremerton who will update/maintain our web site for a fee.
  Sharon will contract Mark for the password and required info.

Sue suggested that we include a condensed version of Jack Judson's article on "What Is A Magic Lantern?" and "What Is A Magic Lantern Slide?" (informational & historical info).
Dick Moore also offered suggestions which were read and commented on, including member's only section, want ads, past articles, historical info & photos, links, how to join, calendar of events, and special notices/alerts.

- Convention 2006 in Seattle
  Ralph reported on hotel info and proposals from hotel properties in Seattle, Airport, and Tacoma.
  Rates varied, as did meeting space available.
  Challenges included high prices-lack of meeting space, and/or parking.
  A spreadsheet with details of each hotel was distributed
  The question was raised: "What is the goal of the convention?"
  The answer seemed to be: "Tourist activities in addition to ML activities and events".
  Various excursion ideas were discussed-incl. Ft Nisqually.
  Consensus was that The Downtown Seattle area would be the best Location and the Red Lion Hotel appears to be the best fit.
  Motion was made to pursue the Red Lion Hotel, seconded.
  Ralph will continue negotiations.
- Meeting was abruptly halted for desert and then a trip down to the Hall's "Magic Lantern Dungeon" for showing of several interesting old slides of the 1901 Pan-American Exposition; old logging farming operations, and the turn-of-the-century market place scenes.

For Sale

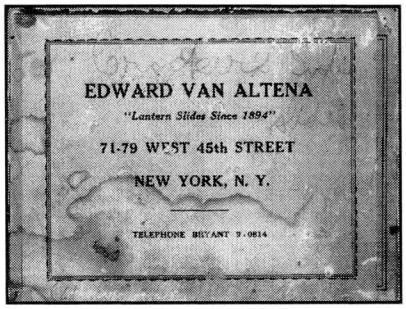
Large wooden (oak?) G. S. Moler projection cabinet with slide storage, in nice condition. Dimensions are 14.5 inches wide, 49 inches deep and 38 inches high. The wooden racks are almost 47 inches. There are only 16 wooden racks with 4 missing. All the mechanism works great and drawers slide forward easily. From what I can find, this was invented by a professor at Cornell University in Ithaca, NY, for projection, with drawers for the storage of lantern slides. Other than the four missing trays there are no big defects to mention. I can certainly provide better photos or longer, detailed descriptions to anyone interested. It looks great to my eye! We have not researched shipping options. We are

asking $400/BO plus shipping. $25 delivery from Rochester to Syracuse to Ithaca, NY. Please contact us at JohnVan Niel (315) 568-4690 or email lvanniel@rochester.rr.com
THANKS!

Bits and Pieces

From Lindsay Lambert;

1. I recently acquired a number of missionary slides of India. They are nothing to write home about, but some were stored in a 4X5" glass plate box with an interesting label.



I have enclosed a colour photocopy, which you might like to reproduce in the *Gazette*. Edward Van Altena applied his own label on top of the original maker's one, which would have said Hammer Dry Plates. (One side of the box top still has the Hammer Plates sticker. I have seen that company's product before.)

For your information "missionary slides" were photographic slides taken around the turn of the last century, usually by a National Missionary Society of a particular religious branch. Many came from the Methodists and Presbyterians. To raise money for missionaries a church could rent a box of these slides of a particular country. They arrived with a script to be read when the slides were shown. After the program, an offering would be taken and the proceeds sent to the Missionary Society.

2. If you haven't looked at the M L Society's newly updated web site, you must. Thanks to the hard work of Dorothy Easterday, who found us a web master, and Ron Easterday, who has contributed and edited most of the content of the site with help from Sharon Koch, for getting this done!

Beale Paintings Feared Lost in Fire

From Terry and Debbie Borton

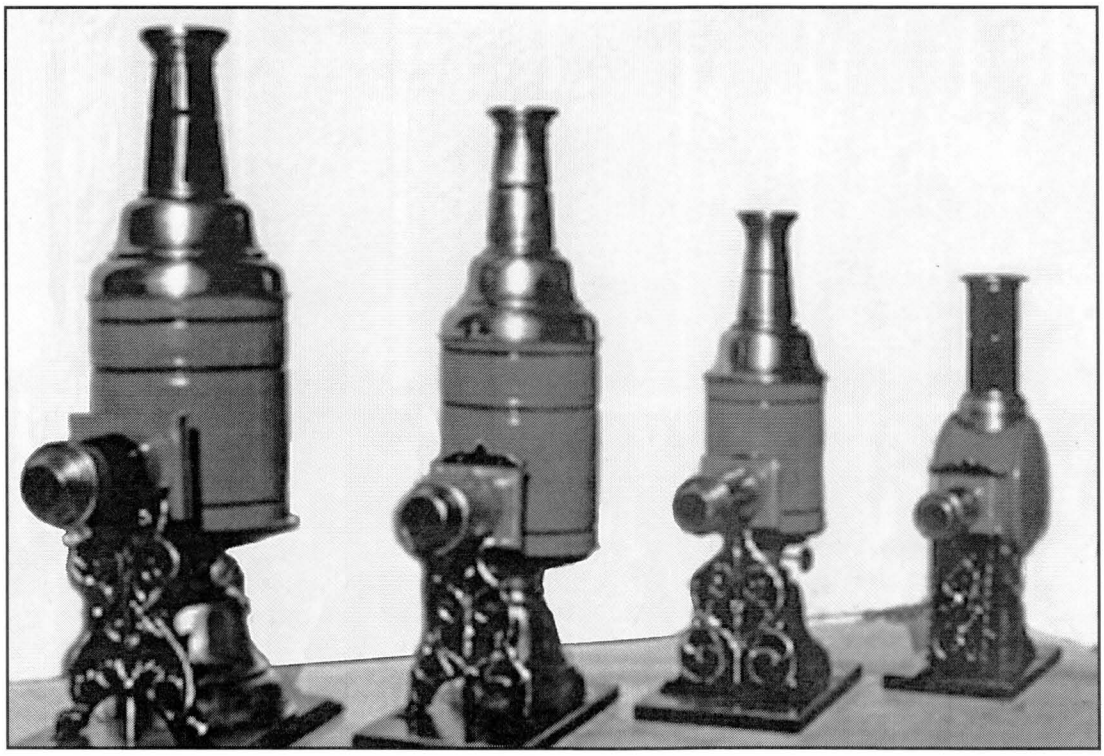
On June 28, 2005, fire broke out in the Biblical Arts Center in Dallas Texas. According to the Associated Press's account, all but ten percent of the collection was destroyed, presumably including most or all of the Center's collection of about 400 paintings by Joseph Boggs Beale, and about 50 Beale slides. At press time no formal accounting of the damage had been made.

Joseph Boggs Beale was America's foremost magic-lantern artist, and created over 2,000 slide images. From 1880 to 1917 he worked for the C.W. Briggs Co., which was a wholesaler of illustrated magic-lantern images, distributing slides through most of the nation's leading lantern manufacturers and dealers.

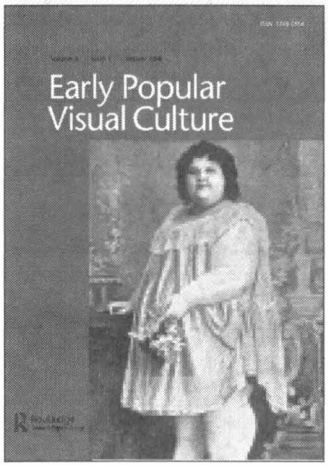
To make the slides, Beale painted a black-and-white image about 14 inches square. It was then photographed at the Briggs factory, transferred to glass, hand-tinted, sealed, and distributed. Beale's images were made in both the wood-framed and the 3-1/4 x 4" format. Bible images were among Beale's most popular, and were used by many different denominations in thousands of churches and youth groups, as well as by traveling lanternists and home showmen.

According to Terry and Debbie Borton, Beale collectors and researchers, the Biblical Arts Center held the nation's finest collection of Beale religious images, with a particular concentration on Old Testament stories. "It also included popular religious novels like Ben Hur, and hymns like "Tell Me the Old, Old Story," said Terry. "We had planned to visit the Center just the week before the fire to do research, but we could not match our schedule with that of the curator."

"This is a terrible loss," said Debbie. "The only saving grace is that the slide copies of Beale's work are still available in collections around the country."



Early Popular Visual Culture



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EPVC will examine the use and exploitation of popular cultural forms such as (but not limited to) cinema, photography, magic lanterns and music hall within the fields of entertainment, education, science, advertising and the domestic environment; and is primarily concerned with the evolving social, technological and economic contexts which such popular cultural products inhabited and defined.

The Journal will contain a range of historical and theoretical readings of early popular visual culture, as well as offering selected facsimile materials of obscure and rare sources, reviews and research reports. There will also be regular special thematic issues.

The Journal will be supported by the Visual Delights conference series and regular study-days.

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"What is a Magic Lantern?"

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Larry Cederblom
3701 Braeburn Dr. NE
Tacoma WA 98422
Phone: 253-952-9370
Email: designerlc@comcast.net

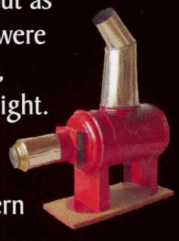
MAGIC LANTERNS

Frequently Asked Questions

Tri-unial Lantern 1890's

What is a Magic Lantern?

Introduced in the 1600's, the magic lantern was the earliest form of slide projector and has a long and fascinating history. The first magic lanterns were illuminated by candles, but as technology evolved they were lit by kerosene, limelight, carbon arc, and electric light.

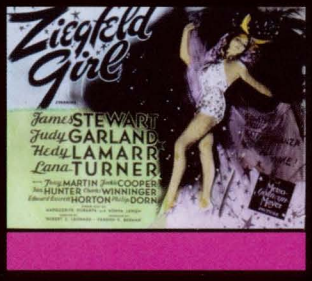


Toy Lantern

What type of images did they project?

The first lantern slides were hand-painted on glass and projected on walls and cloth screens. Some were even rear projected, hiding the projectionist from his audience. By the mid-19th century, black and white lantern slides were produced photographically. Popular images included travel scenes, dramatic story slides, moral tales, song slides, religious and patriotic themes, and comic pictures. Until movies came along around the turn-of-the-century, magic lanterns were the only existing projection device.

Advertising Slide



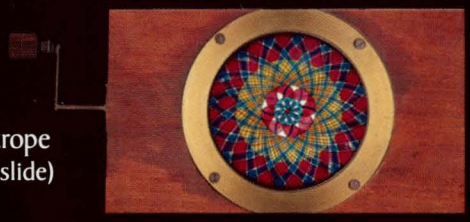
Coming Attraction Slide

Announcement Slide

What was entertaining about the slides?

The heyday of the magic lantern in the US and elsewhere was mid-to-late 19th C. For audiences that had never seen a movie, watched tv, or experienced the internet, projected slides were a wonder. Slides were often dramatic, detailed, and colorful.

Slip slide animated sequence



Chromatrope (movable slide)

Where can I learn more about the magic lantern, showmen, pre-cinema, and related subjects?

Magic Lantern Society of US and Canada
Web site: www.magiclanternsociety.org (contains many links to other magic lantern related sites.)

I want to be in touch with others who are interested in collecting. Where do I go?

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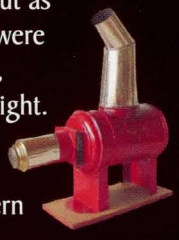

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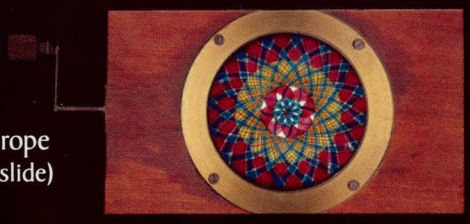

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